# EMERSON COLLEGE OF ORATORY

# BOSTON. MASS.

# 1932

# ANNUAL CATALOGUE

# EMERSON COLLEGE OF ORATORY

BOSTON, MASSACHUSETTS

1932

"For of the soule the bodie forme doth take;
For soule is forme, and doth the bodie make."

Edmund Spenser

# Calendar

## For 1932 - 1933

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## Registration Day

Freshmen: Saturday, Oct. 1, 1932.
Sophomores, Juniors and Seniors: Monday, Oct. 3, 1932.

## First Semester

Opens Tuesday, Oct. 4, 1932; Winter Recess, Dec. 17, 1932, to Jan. 3, 1933; Mid-Year Examinations, Jan. 28 to Feb. 4, 1933; First Semester closes Feb. 4, 1933.

## Second Semester

Opens Monday, Feb. 6, 1933; Spring Recess, Mar. 25 to Apr. 4, 1933; Second Semester closes June 3, 1933.

## Summer Session

July 5, 1932, to Aug. 12, 1932.

The College opens each morning, six days of every week in the scholastic year, at 9 o'clock.

The office of the College will be open every day during the year, Sundays and holidays excepted.

The Dean will be at the office of the College every day, beginning September 15.

# Officers

HENRY LAWRENCE SOUTHWICK, Litt.D., *President*
HARRY SEYMOUR ROSS, A.M., *Dean*
NETTIE H. CHIPMAN, B.L.I., *Registrar*
GRACE LEWIS, *Secretary*
ELIZABETH M. BARRETT, A.B., *Librarian*
COL. DANA T. GALLUP, A.M., LL.B., *Treasurer*
HELEN DONOVAN, *Bursar*
JESSIE ELDRIDGE SOUTHWICK, B.L.I., *Preceptress*
ELIZABETH M. ROGERS, *Associate Preceptress*
ANNIE T. MONTEITH, *Director of Dormitories*
REV. SIDNEY LOVETT, A.M., *Chaplain*
WALTER R. MANSFIELD, M.D., *Medical Advisor*

# Trustees

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# Faculty of Instruction

1931-32

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HENRY LAWRENCE SOUTHWICK, Litt.D., *President*
Oratoric and Dramatic Delivery; English Literature; Shakespeare.

HARRY SEYMOUR ROSS, A.M., *Dean*
Rhetoric; English Language and Literature.

*BELFORD FORREST, A.B.
Dramatic Art; History of Drama; Playwriting.

WILLIAM HOWLAND KENNEY
Technique of the Voice.

JESSIE ELDRIDGE SOUTHWICK, B.L.I.
Ethics; Literary Interpretation; Shakespeare; Voice.

ADELAIDE PATTERSON, B.L.I., M.Ed.
Education; Phonetics; Articulation.

AGNES KNOX BLACK
Literary Interpretation; Browning and Tennyson; Reading as a Fine Art.

JOHN C. SCAMMELL, A.B.
English and American Literature; Greek Drama.

*ELVIE BURNETT WILLARD
Story-Telling and Children's Literature.

PRISCILLA C. PUFFER, B.L.I.
Gesture; Expressive Action.

ROBERT HOWES BURNHAM, B.L.I.
Dramatic Training; Make-Up.

*On leave of absence.

ELSIE R. RIDDELL
Gymnastics; Fencing; Dancing; Anatomy; Hygiene; Community Games and Dances.

JOSEPH E. CONNOR, B.L.I.
Public Speaking; Debate.

PAUL KELSEY, A.M.
French.

SIDNEY LOVETT, A.M.
English Bible Study.

SANDS CHIPMAN
Journalism.

ELMER E. HALL
Scenery and Technical Directing; Stage Design; Lighting.

MYLDRED FOLEY TREMPF, B.L.I.
Interpretation.

GERTRUDE KAY
Community Drama; Children's Theater; Comparative Drama.

HARRY L. KOZOL, B.S.
Psychology; History of Education.

*ADELE NEILL DOWLING, B.L.I.
Pantomime; Expressive Action.

ETHEL VIENNA BAILEY, B.L.I.
Children's Theater; Costume; Interpretation.

*SYLVIA FOLSOM BUSHNELL, B.L.I.
Interpretation.

ARTHUR F. EDES
Radio Address; Technique of Broadcasting.

*On leave of absence.

H. JAMES ROCKEL, A.M.
Rhetoric; English Literature.

GROVER C. SHAW, B.L.I., M.Ed.
Public Speaking; Interpretation.

EDNA M. SHAW, B.L.I.
Interpretation.

GEORGE DEMETER, A.B., LL.B.
Parliamentary Practice.

MARJORIE KNAPP, A.B.
Story Telling; Children's Literature.

HOPE JAMES, B.L.I.
Choir and Assembly Singing.

ELIZABETH M. KEPPIE, A.M.
Choral Verse Speaking; Phonetics.

# Lecturers

DR. HENRY LAWRENCE SOUTHWICK
The Evolution of Expression.

LENNOX ROBINSON
The Building of a Play.

CHANNING POLLOCK
The Situation of the Drama Today.

EDWARD HOWARD GRIGGS
Education for the Art of Life.

HON. LEVERETT SALTONSTALL
Some Workings of the Legislature.

TOM POWERS
Personal Experiences in Theatrical Work.

E. E. WHITING
Why the Newspaper.

JOHN CLAIR MINOT
A Bird's Eye View of the Books of the Day.

REV. ARTHUR KINSOLVING
Student Life at Oxford.

PROF. ALBERT E. BAILEY
How to Study Pictures.

RABBI HARRY LEVI
Education for Democratic Life.

DAVID CHENEY
The Bronze Age.

WILLIAM C. CROSSLEY
Addressing the Jury.

ALDEN G. ALLEY
International Problems.

# Artists Recital Course

## CLASSIC AND MODERN DRAMA

TWELFTH NIGHT *Shakespeare*

HENRY LAWRENCE SOUTHWICK

EMPEROR JONES *O'Neill*

GROVER SHAW

JEANNE D'ARC *Mackaye*

JESSIE ELDRIDGE SOUTHWICK

CAPONSACCHI *Goodrich-Palmer*

EDWARD ABNER THOMPSON

BERKELEY SQUARE *Balderston*

MAUDE GATCHELL HICKS

MICHAEL AND MARY *Milne*

JOSEPH E. CONNOR

# Design of the College

EMERSON College of Oratory, established in 1880, is a public institution, governed by a board of trustees. This board elects annually the officers of the college, directs its educational policies, and administers its finances.

The work that Emerson College has done and is doing is unique. While it is called a College of Oratory, and while it emphasizes the teaching of the spoken word by careful scientific training in public speaking, it is also a school of literature, a school of drama, and a school of pedagogy. It trains speakers and dramatic directors; it sends forth annually a large number of teachers to colleges and to normal and secondary schools in all parts of the United States and Canada.

Emerson College is primarily a school for personal culture. It seeks to awaken in the student of expression a realization of his own potentialities and to give such direction to his training that he may attain them.

The personal and literary culture afforded by the curriculum is of highest value not only to those who have a professional end in view but to men and women who do not intend to make oratory a specialty. It is self-evident that a strong personality, a cultured and noble manhood, is infinitely superior to any tricks of voice or gesture. When a man loves the truth and lives it, and can present it effectively to others, he has received the best possible preparation for the work of life. "The greatest thing in oratory is the orator."

## Location

EMERSON COLLEGE is located at 30 Huntington Avenue, near Copley Square. It is easily accessible from all railroads leading into the city, and cars to all points pass close to its doors. Within a few minutes walk of the Fens, the Public Gardens, the new Museum of Fine Arts, the Opera House, Symphony Hall, and the Public Library, the college is in the artistic and literary center of Boston.

EMERSON COLLEGE has an excellent reference library under the direction of a trained librarian. The books are carefully selected with a view to the needs of the students and the specialized work pursued. Students have access also to the Boston Public Library directly across the street.

The Boston Art Museum, free to students, contains a large collection of rare and beautiful works of art by the great masters of sculpture and painting and its departments of archaeology and antiquities have few equals. The earnest student will find a liberal education in the literary, historic, and artistic advantages offered by Boston, aside from the special benefit to be derived from its schools.

## Requirements for Admission

APPLICANTS for admission are required to present two or more testimonials of good moral character from persons of recognized standing. They must present certificates of scholarship and standing from the schools most recently attended.

For admission to the Freshman Class as a regular

student, credentials must be presented from an accredited high school certifying to the equivalent of four years of work, equalling at least fifteen units in the academic subjects listed below. Applicants satisfactory to the Committee on Admissions and who present fifteen units may enter the Freshman Class without condition, and if able to meet all requirements during the first semester will be considered as regular members.

Requirements for admission to the degree course are:

| | | | |
|---|---|---|---|
| English | 4 | History | 1 |
| Languages | 2 | Science | 1 |
| Mathematics | 2 | Elective | 5 |

Total 15

Students of maturity and ability who have not completed high school requirements may be admitted conditioned in not more than two of the required fifteen points. Such deficiencies in preparatory work may be made up at reasonable rates, while the student is pursuing his regular courses.

All candidates for entrance are required to present certificate grades in English. Any student deficient in written English, irrespective of credits presented, will be required to take additional courses in composition.

Each matriculant is required to take a medical and physical examination upon entrance. The purpose of this examination is to determine the physical needs of the student, to direct training and to record progress throughout the course. Certificates from local physicians will not be accepted in lieu of this examination, which is given without charge.

# Degrees

## An Act

To authorize Emerson College of Oratory to grant the degree of Bachelor of Literary Interpretation.

Be it enacted by the Senate and House of Representatives in General Court assembled, and by the authority of the same, as follows:

Section 1. Emerson College of Oratory may grant the degree of Bachelor of Literary Interpretation to students properly accredited and recommended by a majority of its trustees; provided, however, that the course of instruction furnished by the corporation shall occupy not less than four years, and that no such degree shall be granted to any person who has not taken said full four years' course, or a course in some other institution of learning and in said Emerson College of Oratory, which a majority of said trustees shall consider the equivalent of said four years' course.

## Requirements for Degree of Bachelor of Literary Interpretation

Fifteen units of credit above the eighth grade of approved secondary school work are required for admission to college standing. (See Pages 11 and 12.) A preparatory "unit of credit" represents at least four recitations per week for a school year of not less than thirty-two weeks.

Requirements for graduation include completion of a minimum of 40 semester points per year, or 160 semester points for the four year course. Of these 160 points, 60 shall be in academic, non-professional subjects as listed on Page 18.

## Advanced Standing

Graduates of academic colleges may be given two years credit and thus be able to complete the course in two years. This is the minimum time in which the B. L. I. degree may be earned.

Students who have pursued advanced courses in oratory and dramatics in professional schools of the first rank may also apply for advanced standing. In every instance the applicant is required to present acceptable credentials covering the work for which credit is asked, and may be required to submit to an examination before the Committee on Admissions.

Under exceptional conditions a student may, by carrying extra class hours during his course and by availing himself of Summer Sessions, complete the required work in three and one-half calendar years. Only students of maturity and high scholarship will be permitted, after a semester of probation, to undertake the extra work involved in so intensive a course of study.

## Special Students

Applicants who, instead of taking the regular prescribed courses for graduation, desire to pursue elective studies as "special students" will be required to give satisfactory evidence that they are qualified to sustain themselves in the classes which they desire to

enter, and that they have attained a grade of scholarship equal to the average standing of the regular students in those classes. Special students are subject to all the regulations of the college, and the same scholastic requirements for admission.

## Regulations

A DEFINITE educational purpose on the part of all students is assumed. The college traditions stand for moral responsibility and earnest cooperation. The regulations are few and fundamental. No student will be received who fails to submit satisfactory letters certifying to his moral character. Any student who neglects the work of his class, or who fails to comply with the regulations of the College, or whose presence and influence are considered harmful to the institution, may be excluded at any time. In case of required withdrawal, no money will be refunded.

All regular students, except those residing at home, will be required to live in the college residences unless special exception is allowed by the Dormitory Committee previous to the opening of the scholastic year.

Every regular and special student, upon entering, is required to matriculate and submit his choice of studies for approval.

After registration, which is required of all students at the beginning of each scholastic year, each student must submit his registration slip to the Bursar and pay his tuition, or give satisfactory security for the payment of his term dues. Tuition paid for instruction which a student, because of illness, has not received will stand to the credit of said student

until he is able to return and re-enter the classes. No money will be refunded except in cases of twelve months' illness.

Students are required to be prompt and regular in their attendance upon all classes in the courses upon which they have entered. A record of attendance will be kept, as excess absences necessitate loss of credit. It is hoped that parents and guardians will concur with the officers of administration in their opinion of the inexpediency of granting leave of absence except for extraordinary reasons.

All matters of college business must be arranged at the office and not with instructors.

No regular students are permitted to take part in or visit classes in advance of those in which they are scheduled.

Students who desire medical advice should apply at the office where they will be directed to reliable doctors for consultation.

Conferences between the Dean and representatives chosen by the several classes will be arranged each term, in order that matters of interest to the classes may be brought formally or informally before the officers of the college for consideration, and the heartiest co-operation secured between the student body and the Faculty.

Arrangements for private lessons with instructors may be made by any student. Although private work is not credited toward graduation, in many instances it is of distinct personal benefit to the pupil.

Parents and friends are cordially welcomed as visitors at any time. Students are permitted to take visitors into classes and recitations, but are requested in all cases to introduce them at the office, whence they will be conducted to classes and be shown every courtesy.

# The Curriculum

1932-33

THERE are eight departments, including about seventy courses, which may be designated as:

I. ORATORY
Public Speaking; Argumentation; Debate; History of Oratory; Parliamentary Practice; Radio Address.

II. VOICE TRAINING
Vocal Technique; Articulation; Phonetics; Assembly Singing; Choral Verse Speaking.

III. LITERARY INTERPRETATION AND PLATFORM ART
Evolution of Expression; Prose Forms and Poetic Interpretation; Public Reading; Story Telling.

IV. DRAMATIC ART
Pantomime; Stage Technique; Children's Theater; Comparative Drama and Foreign Productions; Theatre Design; Costume and Scenery Workshop; Make-up; Technical Directing.

V. PHYSICAL TRAINING
Anatomy and Hygiene; Gymnastics; Interpretative Dancing; Community Games and Dances; Expressive Action.

VI. LANGUAGE AND LITERATURE
Shakespeare; English and American Literature; Literary Criticism; Rhetoric and Composition; English Bible Study; Greek Drama; Journalism; French.

VII. PSYCHOLOGY
General Psychology; Educational Psychology; Ethics; Philosophy of Expression.

VIII. EDUCATION
Principles in Education; History of Education; Public School Reading; Teaching Methods in (a) Public Speaking, (b) Voice, (c) Interpretation; Practice Teaching in Community Dramatics.

# Tabulated View of Groups and Courses

| Freshman Year | | | Semester Points | Sophomore Year | | | Semester Points | Junior Year | | | Semester Points | Senior Year | | | Semester Points |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| I | 1 | Public Speaking | 4 | I | 2 | Public Speaking | 4 | I | 3 | Debate | 6 | I | 4 | *History of Oratory* | 2 |
| II | 2 | Vocal Technique | 2 | II | 3 | Vocal Technique | 2 | II | 5 | Expressive Voice | 2 | I | 5 | Parliamentary Law | 2 |
| II | 7 | Assembly Singing | 2 | III | 2 | Advanced Interpretation | 4 | III | 5 | Public Reading | 4 | I | 6 | Radio Address | 2 |
| III | 1 | *Evolution of Expression* | 6 | III | 4 | Public Reading | 4 | III | 7 | Story Telling | 4 | II | 1 | Phonetics | 2 |
| III | 3 | Public Reading | 4 | IV | 2 | One Act Plays | 4 | IV | 3 | Children's Theater | 4 | II | 4 | Vocal Technique | 2 |
| IV | 1 | Pantomime | 4 | IV | 5 | Stage Makeup | 4 | IV | 8 | Scenery Workshop | 4 | II | 6 | Expressive Voice | 2 |
| IV | 6 | Theater Design | 4 | IV | 7 | Costume Workshop | 4 | V | 5 | Dancing | 4 | III | 6 | Public Reading | 4 |
| V | 1 | *Anatomy; Hygiene* | 4 | V | 3 | Gymnasium | 4 | V | 7 | Community Games and Dances | 4 | IV | 4 | Comparative Drama | 6 |
| V | 2 | *Gymnasium* | 4 | V | 4 | Dancing | 4 | V | 9 | *Expressive Action* | 6 | IV | 9 | Technical Directing | 4 |
| VI | 1 | *English Literature* | 4 | V | 8 | *Expressive Action* | 6 | VI | 3 | *Literary Criticism* | 4 | IV | 10 | Old English Comedies | 2 |
| VI | 6 | *Major Plays of Shakespeare* | 4 | VI | 7 | *Major Plays of Shakespeare* | 4 | VI | 8 | *Major Plays of Shakespeare* | 4 | V | 6 | Dancing | 4 |
| VI | 11 | *Rhetoric* | 4 | VI | 12 | *Rhetoric* | 4 | VI | 15 | *19th Century English Writers* | 4 | VI | 2 | English Bible Study | 2 |
| VI | 13 | French | 4 | VI | 17 | Journalism | 2 | VII | 2 | **Educational Psychology* | 4 | VI | 4 | Faust | 2 |
| VI | 16 | Journalism | 4 | VII | 1 | *Psychology* | 4 | VII | 3 | Ethics | 2 | VI | 5 | *American Literature* | 2 |
| | | | | VII | 4 | *Philosophy of Expression* | 4 | VIII | 2 | **Principles in Education* | 4 | VI | 9 | *Major Plays of Shakespeare* | 4 |
| | | | | VIII | 6 | Teaching Methods in Interpretation | 4 | VIII | 5 | Teaching Methods in Voice | 2 | VI | 10 | *Browning, Ibsen* | 4 |
| | | | | | | | | VIII | 7 | Community Drama Practice Teaching | 6 | VI | 14 | Greek Drama | 2 |
| | | | | | | | | | | | | VIII | 1 | History of Education | 4 |
| | | | | | | | | | | | | VIII | 3 | Public School Reading | 2 |
| | | | | | | | | | | | | VIII | 4 | Teaching Methods in Public Speaking | 4 |
| | | | | | | | | | | | | VIII | 8 | Community Drama Practice Teaching | 6 |

Courses listed in italics are required for the degree.

*Alternative.

# I. Oratory

DEAN ROSS, MR. SHAW, MR. DEMETER, MR. EDES

1. Public Speaking. Extemporaneous speaking; occasional speaking; discussions upon current events and topics from history, biography and literature; outlining, arrangement and analysis; post-prandial speaking; delivery of original orations. [First year.]

2. Public Speaking. Open to students who have completed Course I-1. Forensic oratory. Principles of forensic delivery; application to the preparation of school orations and declamations. Practical drill in assigned material. Theory and practice in composition and delivery of speeches. A course for teachers of speech, lecturers, preachers, lawyers and other public speakers. Analysis and criticism. [Second year.]

3. Principles of Argumentation and Debate. Methods of preparation; analysis; brief-making; practical debating. [Third year.]

4. History of Oratory. Lectures upon the lives and times of great orators from Demosthenes to the present. A critical study of famous orations. [Fourth year.]

5. Parliamentary Law and Practice. This course offers a thorough and systematic study of parliamentary law and procedure, and prepares one to become an able presiding officer and skilled parliamentarian. Detailed instruction is given in the methods of organizing and conducting meetings. Every motion likely to arise in a meeting is treated as to its object and effect, when it can be made, whether it can be debated or amended, and what other motions can be made while it is pending.

Actual experience in conducting meetings and applying the rules of order are embraced in the course. It includes constant drills and practice, every student being called upon to preside and participate in the proceedings. Amendments, committee work, privileged motions, points of order, appeal, nominations, elections, by-laws and other proceedings are fully treated. [Fourth year.]

6. Radio Address: The Technique of Broadcasting. A comprehensive course for all who wish to enter the radio

field. Lectures on the history of radio; the Federal Radio Commission. Comparison of broadcasting technique in Europe and America; who pays for the radio in America. Programs — sponsored and sustaining; how a program is planned. Opportunities for women in radio. What radio needs for talent; auditions. Radio's future. The art of announcing. Special features of the course will include a broadcasting demonstration by students and a visit to a broadcasting studio. [Fourth year.]

## II. Voice Training

MR. KENNEY, MRS. SOUTHWICK, MISS PATTERSON

1. Phonetics. Analysis of English pronunciation; anatomy and physiology of the vocal organs; drill on the fundamental phonetic sounds and diacritical marks; comparison between English and American dictionaries; study of the correct use of the organs of speech in formation of these sounds; practical application of these sounds in oral reading. [Fourth year.]

2-3-4. Vocal Technique. Physiology and hygiene of the voice; fundamental conditions of voice production; relation of voice to the nervous system; breath control; development of resonance; placing of tones; purity, tone projection; flexibility; compass; smoothness; power and brilliancy of tone; eradication of faults in use of voice. [First, second and fourth years.]

* 5-6. Expressive Voice Culture. Voice as an interpreter of mental states; tone color and form; sympathy; beauty; relation of voice to imagination and emotion. [Third and fourth years.]

7. Assembly Singing. General outline and drill in methods and essentials in mass singing and chorus organization. [First year.]

*See Page 30.

# III. Literary Interpretation and Platform Art

PRESIDENT SOUTHWICK, MR. CONNOR, MRS. SOUTHWICK, MRS. BLACK, MRS. WILLARD, MISS BAILEY, MRS. BUSHNELL, MRS. SHAW.

*1. Evolution of Expression. Fundamental technique applicable to all forms of public address. Study of selections from the great orators, essayists, dramatists, and poets, illustrative of the principles of growth in oral effectiveness. Appreciation of the general principles of aesthetics and correlation of oral interpretation with other arts. A philosophy of expression in which emphasis is placed upon development of the creative powers of the individual. Through this distinctive method teachers may gain a good working knowledge for use in their own classrooms. [First year.]

* 2. Advanced Interpretation. Drill on the progressive steps of advanced criteria of expression. Expressive study of epic, lyric and dramatic poetry, with special reference to the needs of the interpreter. Critical analysis. Review of work and progress of the individual student. Personal criticism and guidance. [Second year.]

3-4-5-6. Public Reading. Appreciation of literature from the standpoint of the modern public reader. How to select and abridge material and arrange programs for public reading. Standards of interpretation. Practical application of technique. Preparation and presentation of programs for special and general occasions. Detailed study of the monologue. The art of impersonation in play reading. The lecture recital; dramatization of novels; lyceum numbers. Programs of classic literature. [First, second, third and fourth years.]

7. Story Telling. Children's literature. Lectures on the purpose of story telling and selection of material; adapta-

*See Page 30.

tion of stories and the art of telling the story; individual training in the interpretation of the story. Opportunities for practice will be provided in connection with social settlement activities, school and library centers. [Third year.]

## IV. Dramatic Art

PRESIDENT SOUTHWICK, MR. BURNHAM, MR. HALL, MISS BAILEY, MRS. KAY, MISS DOWLING

*1. Pantomime. Elementary principles; correction of defects and mannerisms in bodily expression; study of emotion in its effect upon gesture; facial expression; writing and production of original pantomimes. [First year.]

* 2. One Act Plays. Study of English, Irish, Continental and American one act plays. A practical course in both acting and directing. Principles of stage technique will be stressed: stage turns, crosses, exits, entrances. Correct deportment for stage and platform work. Continental etiquette. Special lecturers. [Second year.]

* 3. Children's Theatre. Production of children's plays; adaptation of plays, coaching, designing and costumes. Correlates with Scenery and Costume Workshop, IV 7-8. [Third year.]

* 4. Comparative Drama. Early English dramatic forms; liturgical and miracle plays; mysteries and moralities. Elizabethan drama. One yearly revival performance of early drama. First semester.

Complete study of modern foreign productions. Analysis and criticism of dramatic projection from the mid-Victorian to the stylized German, French and Russian presentations today. Rehearsals and productions of typical scenes. Second semester. [Fourth year.]

*This course requires laboratory fee. See page 36.

5. Stage Make-Up. A comprehensive and practical working knowledge of the art of theatrical make-up. Theory and practice; its relation to dramatic art and impersonation. [Second year.]

6. Theater Design. An elementary course in the principles of design and fundamentals of good taste, with chief emphasis on its application to the stage. Color theory. Working to scale; model making. Sketching; to be able to express ideas simply but readably in sketches. [First year.]

7. Costume Workshop. Two periods a week are given to study of the history of costume in its application to workshop problems. Special lectures on design, color and wearing of costumes. Students are given six major assignments during the course, each requiring actual design and execution of the costume, either original or adapted from designs provided; and minor assignments in making such properties as may be needed for children's theater performances. [Second year.]

8. Scenery Workshop. Actual design, construction and painting of stage sets. Practical demonstration in problems of lighting the amateur production. Technique of visual and aural effects used in the theater. [Third year.]

9. Technical Directing. To give the student an intelligent understanding of the technical problems of stage production, and opportunity to learn its many details. The backstage staff. Lighting; the fundamentals of electricity. Stage lighting equipment; purposes and uses of the various units of equipment. Color, in pigment and light. Effects of light on scenery, costume and make-up. Properties and their construction. Papier mache, modeling, casting. Batik and dye methods. [Fourth year.]

10. Old English comedies. Presentation of scenes, with criticism and character analysis. [Fourth year.]

# V. Physical Training

MISS RIDDELL, MRS. PUFFER, MISS BAILEY, MISS DOWLING

1. Anatomy and Hygiene. The skeleton and its articulations; muscular system; applied law of muscular activity as related to physical training. The hygiene of the circulatory system; digestion; nervous system. [First year.]

*2-3. Educational Gymnastics.

*(a)* Posture training, marching, rhythmic marching and simple floor exercises. In this course the student is taught first of all the meaning of correct postural balance as the foundation of all body work. Practice is closely related to the analysis of movement discussed in the course in anatomy. Effort is made to teach the meaning of localization of motor control. [First year.]

*(b)* Advanced posture work, fencing and marching. [Second year.]

*4-5-6. Interpretative and Folk Dancing.

(*a*) The proper classical foundation of dancing is taught, and exercises for feet, body, and arms given progressively. Students are required to take the posture training course in Educational Gymnastics (V-2), as a preliminary. Special dance rehearsals in connection with Children's Theater performances. [Second year.]

*(b)* Bar exercises, advanced technique, and later, Greek dancing is the development of this course. Talent for self-expression in interpretative or pantomimic dancing is eagerly watched for. Different rhythms are analysed and an attempt made to foster a feeling for all that is good in music. [Third and fourth years.]

7. Community Games and Dances. The aim of the

*Costumes for gymnasium and dancing *should not* be purchased before coming to the College, as a uniform is required. This is purchased through an agent of one of the Boston shops and measurements are taken at the College. Dancing costumes are made under the direction of the department of costume design.

course is to present recreational material which will be useful in community leadership, either in playground or settlement work. First semester: Child rhythms, easy song dances and games. Second semester: Folk and simple national dances and more highly organized games. [Third year.]

8. Expressive Action. *(a)* The Emerson System of Physical Exercises aiming for strength, freedom, ease, grace, and rhythm of movement as a preparation for truthful, spontaneous gesture.

*(b)* Elementary gesture. Responsive drill to establish ready co-ordination between mind and body; the distinction between the gesture of spontaneity and that of calculation; the physiology of gesture; the psychology of gesture; the technique of gesture. Correlation of the study of gesture with the principles of vocal expression. [Second year.]

*9. Expressive Action. *(a)* Advanced study of psycho-physical culture; harmonic movements.

*(b)* The art of gesture. Classification of gestures from their specific service to the text. The study of gesture in relation to the forms of literature, classified according to their dramatic significance in oral interpretation. Critical discussion by the class of method and gestures used in the presentation of selections. [Third year.]

## VI. Language and Literature

PRESIDENT SOUTHWICK, DEAN ROSS, MR. CONNOR, MR. SCAMMELL, MR. CHIPMAN, MR. KELSEY, MR. ROCKEL, MR. BLISS, MRS. SOUTHWICK, MRS. BLACK

1. English Literature. The development of the language and discussion of outstanding writers. The main stream of English literary expression, with consideration of forms and their growth. The epic, the lyric, the novel, the essay. [First year.]

2. The Bible and Other Religious Literature. The study of the best writings in all religions from Egypt, Babylonia,

*See Page 30.

India, China, Persia, Greece, Rome, Arabia, and Palestine. The major work of the course will have to do with an appreciation of the English Bible as literature. [Fourth year.]

3. Literary Criticism. Appreciation and estimates of literature; poetry as a fine art; consideration of prose forms; purpose of literary criticism; canons of taste; aesthetics and hermeneutics. Study of Kipling; critical and interpretative. [Third year.]

4. Faust. A literary and critical study of Goethe's masterpiece. [Fourth year.]

5. American Literature. Studies in the nature and development of intellectual life in the United States, as revealed in our literature. The Colonial outlook and the beginnings of the national literature. Nineteenth century achievement. Special consideration of modern trends and their origins. The critical and analytical mood of the present day and its relation to the scientific method. [Fourth year.]

6-7-8-9. Major Plays of Shakespeare. Detailed study of the masterpieces of Shakespearean literature, including "Julius Caesar," "Macbeth," "Hamlet," "The Merchant of Venice," "The Taming of the Shrew," "Romeo and Juliet," and "Othello." General survey of Shakespeare as dramatist, poet, critic of the age, and philosopher. The creative energy of Shakespeare as revealed by a chronological reading of the typical works of each stage in his progress. The Elizabethan mood and temper in relation to our own. [First, second, third and fourth years.]

10. Browning and Ibsen. The class work will involve recitals and oral discussions with written reports on collateral readings from the writings of Shelley, Rossetti, Bergson and William James. [Fourth year.]

11-12. Rhetoric and Prose Composition. Weekly drills, study of principles, class discussions, writing of themes, corrections and criticism, acquirement of vocabulary. [First and second years.]

13. Conversational French. A course in the elements of simple conversation in French. Frequent free compositions. Plays or scenes presented by the members of the class. At least two years high school French required for entrance. [First year.]

14. Greek Drama. Of the four masters of tragedy, three were Greeks. Their works still maintain the vigor and penetration that compel enthusiasm and wonder. The origins and structure of this type of drama, the problems of presentation, and the poetic and philosophic qualities will be presented in lectures. [Fourth year.]

15. Poets and Prophets of the 19th Century. First semester: Carlyle, Ruskin, Wordsworth, Tennyson and others. A study of these poetic thinkers in the light of present day problems and the modern interpretation of life. Intensive study of such representative works as Sartor Resartus, Past and Present, Lectures on Art, Modern Painters, Unto This Last, Lyrical Ballads, narrative poems, sonnets, Idylls of the King, and lyrics.

Second semester: Study of Dickens as author, artist, humanist. [Third year.]

16-17. Journalism. Lecture course in news and feature writing for modern newspapers, combined with practical training through the Emerson Press Club whose members are assigned as actual correspondents for the College on various Boston and out-of-town papers. Special lectures from time to time by well-known writers of news and fiction. [First and second years.]

# VII. Psychology

MR. KOZOL, MRS. SOUTHWICK.

1. General Psychology. General empirical psychology from a thoroughly modern point of view. Emphasis on human dynamic psychology and problems of personality and human nature. A survey of systematic and experimental psychology. Purposivism and behaviorism contrasted. Applications of psychology to individual education and development. Works of McDougall, James, Watson, Titchener, Cannon. [Second year.]

2. Child and Educational Psychology. Open to those who have completed VII-1. The development of healthy emotional attitudes through mental hygiene. The child's innate capacities and their development. Individual differences, influences of heredity and environment on development, psychological testing and experimentation. Genetic and adolescent psychology. Retarded, abnormal and psychopathic child studies. The following authors are studied: Koffka, Köhler, Watson, Adler, Freud, Gesell, Fenton, Lundholm. [Third year.]

3. Ethics. Manners; personal development. [Third year.]

4. The Philosophy of Expression. (a) In interpretation and (b) in voice. Lectures upon the order of development of the powers of the human mind. The principle of evolution as illustrated in the history of art; significance of the "colossal," "effective," "realistic," and "suggestive" periods in art; laws of evolution as applied to the development of the powers of the orator; methods of developing these powers pedagogically considered. Lectures upon personal development through expression. [Second year.]

5. Clinical Work in Child Guidance. Open only to a few seniors selected by the instructor on the basis of past work in psychology and a deep interest in mental hygiene. This work is done at a mental hospital under the immediate supervision of the social service department. It involves the application of psychology to various problems of child guidance and mental health. [Fourth year.]

# VIII. Education

PRESIDENT SOUTHWICK, MR. KOZOL, MR. CONNOR, MISS PATTERSON, MR. SHAW, MR. KENNEY

1. History of Education. Educational theories and systems from antiquity to the present day; the principal educators of each period; the influence of social and political conditions on education; educational aims and values; themes. [Fourth year.]

2. Principles and Methods in Education. Objectives in education; the study of the curriculum. Examination of current educational movements. The recitation; program making; discipline; motivation; tests; teaching techniques. Practice in teaching oral subjects under the direction of the instructor. Outlining courses. Making lesson plans. [Third year.]

3. Public School Reading. Application of the principles of the Evolution of Expression to graded schools. [Fourth year.]

4. Teaching Methods in Public Speaking. Organization of courses in debate and oratory; preparation of the teacher; lesson plans, course outlines; department organization; tests; courses of study for high schools, colleges; textbooks and aids in teaching; observation and controlled practice teaching. Pre-requisite, Courses I-2 and I-3, or consent of instructor. [Fourth year.]

5. Teaching Methods in Voice. Emphasis on the application of the principles of vocal technique in practical voice building for the student of oral expression. How to approach the correction of the commonest faults and defects of speech in the classroom. Study of the problems of hesitancies in speech. The physiology of the vocal organs. Reviews, written reports and discussions of current and standard writings on vocal methods. [Third year.]

6. Teaching Methods in Interpretation. Theory course in the pedagogic principles of the Evolution of Expression. Aims and methods of teaching literary interpretation in grade

and high schools. Organizing the course; lesson plans and outlines. Observation and controlled practice teaching. Prerequisite, six semester points credit in Evolution of Expression, III-1, or permission of instructor. [Second year.]

7-8. Community Drama Practice Teaching. The course in Community Drama includes one period of lecture work or class demonstration and two hours of laboratory work in neighborhood centers. The nature of the laboratory work will be determined by the ability and needs of each student.

(*a*) First semester. Survey of conditions in neighborhood and community centers. Study of methods of approach, club organization and development. Consideration of the value of a special technique for use in Community Drama. Value of special plays, stories, oral dramatics and technique for use in Community Drama.

Second semester. Study of the technique of Community Drama and its application to camps, churches, schools, and neighborhood centers. Choice and adaptation of material, interpretation and production. [Third year.]

(*b*) First semester. Advanced study of the technique of Community Drama and its application to camps, churches, schools, and neighborhood centers. Special problems in play producing. Choice and adaptation of material. Production by the student director of one-act plays of different periods, styles and types.

Second semester. Organization of communities for masque or pageant production. Study of the masque, the pageant, and the festival in relation to the community development. Little Theater and Civic Theater productions. Study of folk plays. [Fourth year.]

NOTE.—In addition to the courses named in this group, the following courses emphasize methods of teaching. They are an essential part of Group VIII and may be considered as fulfilling the graduation requirements from Group VIII or from the group in which they are scheduled.

II 6. Expressive Voice Culture
III 1. Evolution of Expression
III 2. Advanced Interpretation
V 9. Expressive Action

# Summer Session

July 5-August 12

MR. SHAW, MR. CONNOR, MR. KENNEY, MR. EDES,
MRS. SHAW, MISS BAILEY, MISS KEPPIE

THE curriculum of the Summer Session is especially arranged for the benefit of those who are unable to pursue the four year course leading to the degree, but who desire special preparation for platform or classroom needs. The Summer Session offers intensive courses in Public Speaking, Radio Address, Choral Verse Speaking, Phonetics, Technique of the Speaking Voice, Literary Interpretation, Acting, Costuming, Expressive Action, Psychology of Speech, Methods of Teaching Interpretation, Dramatization of Literature, and Auditorium Work.

Subjects completed in the Summer Session may be credited in the regular course toward the degree of Bachelor of Literary Interpretation. Credit will be allowed only for complete units.

Advanced classes will be organized, and studies so arranged that those who attend during successive summers may follow progressive courses and enter upon new work from year to year.

Boston is a Mecca for summer visitors; its places of historic interest, its libraries and museums, its literary associations, its beautiful suburbs, its refreshing sea breezes, and the varied attractions of its harbor excursions bring thousands of pilgrims from all parts of the country. A definite program of sightseeing

and week-end trips for Emerson summer students is announced at the opening of the term.

Dramatic amusements and social events have also their place. Interpretative recitals are often given by faculty members and members of the dramatic classes present plays.

For further information address the Director of the Summer Session.

## Saturday Courses

Teachers and other qualified students who wish to enroll for special study on Saturday mornings will find a variety of subjects both elementary and advanced. The classes will open October 8. All courses offer credit toward the degree.

## Evening Courses

Classes in the Evening Division will open on October 10 for a term of fifteen weeks. Credit for these courses may be applied toward the B. L. I. degree.

The following subjects will be offered in 1932-33:

Fundamentals of Pleasing Speech
The Use of Good English
Acting in the Little Theater
Public Reading
Vocal Technique
Public Speaking
Poise and Grace of Body
Dancing

## Special Courses

RECOGNIZING the need of business and professional men and women for intensive periods of specialized training in self-expression as applied to their respective professions, Emerson College provides certain class opportunities. Groups are organized from time to time during the college year and members of the faculty give instruction and drill applicable to their special problems.

## Methods of Instruction

WHILE in music and many other studies private teaching obtains the best results, in the study of oratory many years of experience have demonstrated that much better and more rapid results are obtained in class than in private instruction. Oratory is essentially a social matter, and can never be acquired in solitude.

Drill work is given in small groups. Thus, notwithstanding the size of the institution, such is the number of its instructors and classes, and such is the arrangement of its courses, that each student has the benefit of individual attention and enjoys the advantage of work with a large staff of specialists. The individual and not the class is the unit.

Written examinations and other tests of proficiency will be given in all subjects at the end of each year and, in most departments, during each semester.

## Readers and Lecturers*

THE constant demand for entertainers in Boston and vicinity gives opportunity for practice to properly qualified students. To meet this demand the Emerson College Entertainment Service was organized and, working in co-operation with Course III 4-7, makes bookings for readers and groups of entertainers. Students booked through the Entertainment Service receive not only valuable platform experience but substantial financial returns.

Recitals are held regularly every week during the entire course, students of all classes reciting from their repertoire. These recitals test the progress of the student in regular class-work and afford additional opportunities for platform practice. In these public performances students gain confidence in themselves, and actual experience in appearing before large gatherings.

Gradautes are prominent before the public as readers, lecturers and radio entertainers.

## Teachers

THE College Placement Bureau each year secures appointments for graduates as teachers of literature, oral English, public speaking, dramatics, voice and physical education in schools and colleges all over the country.

The call for trained teachers in expressional English is increasing, and a most gratifying answer

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* For information concerning material for platform reading address *The Emerson Quarterly*. [See Page 54]

is thus made to higher requirements for admission and severer work required during the course.

Agencies and institutions desiring teachers will be put in communication with eligible candidates on application to the Placement Bureau.

## College Activities

Nineteen student organizations contribute to the student life of Emerson College. They include, besides the general Student Government Association and the four classes, six clubs, three religious societies, four sororities and one fraternity.

The Emerson Young Women's Christian Association takes an active part in bringing before the chapel assembly prominent pastors and religious workers. Devotional exercises are held weekly.

## Emerson College Publications

THE *Emerson Quarterly* is a professional magazine devoted to the interests of teachers of oral subjects. It brings discussions and descriptions of what is happening in the field of speech and reviews of newest texts. Those interested in dramatics, stagecraft, public speaking, dancing, poetry, diction, or literary interpretation will find in the *Quarterly* informative and helpful articles from leaders in these fields. Four numbers are issued during each scholastic year. Subscription $2.00. [See Page 54.]

The *Alumni Bulletin,* sent free to *Quarterly* subscribers, chronicles the activities of Emerson graduates.

The *Emerson College News* records the various student activities and is sent free to graduates and friends of the college. It is published each month of the scholastic year.

# Cost of Instruction

THE scholastic year is divided into two semesters of sixteen weeks each.

| | |
|---|---|
| Cost of each semester of attendance (twenty required periods per week) | $150.00 |
| Extra periods beyond twenty, per semester | 6.00 |
| †Dramatic Laboratory Fees | |
| Senior Comparative Drama | 15.00 |
| Junior Children's Theater | 15.00 |
| Sophomore One Act Plays | 10.00 |
| Freshman Pantomime | 10.00 |
| Saturday Course, per semester period | 12.00 |
| Evening School | $12.00 to 48.00 |
| Summer Session | 75.00 |
| Diploma Fee | 10.00 |
| *Application Fee | |
| For boarding students (page 37) | 20.00 |
| For day students | 10.00 |
| Fee for late registration (after Oct. 5) | 3.00 |

All books and stationery may be purchased at the college.

*Tuition must be paid in advance. Students are not allowed to remain in classes when term bills are not paid promptly.*

*No tuition will be refunded except in case of twelve months' sickness.*

†The above courses are not required for graduation. These fees cover cost of scenery, wigs, costumes and properties.

*The application fee is required of all students electing ten or more periods. It includes subscription to The Emerson Quarterly, The Emerson News, admission to general lectures, and to the annual course of Artists Recitals.

## Endowments and Special Funds

LOYAL and generous friends and alumni of Emerson College are constantly adding to its invested funds, which now exceed $25,000. These funds are held for the general purposes of the college or for the special purposes indicated by the donors. Among such funds should be mentioned the following: Endowment Association Building Fund, Charles W. Kidder Scholarship Fund, Alice White DeVol Library Fund, Lucille Hicks Loan Fund, Hallie Gelbart Reynolds Bequest.

## Emerson Residences

THE Emerson College residence for new students is a modern, finely equipped, six-story building located at 373 Commonwealth Avenue, in the best residential section of the Back Bay. The sleeping floors are divided into small suites of one single and two double rooms to give as great privacy as possible for study. On the street floor are parlors and a commodious dining room seating about a hundred and twenty-five. A resident matron and a dietitian are in charge.

All regular students, except those residing at home, will be required to live in the college residences unless special exception is allowed by the Dormitory Committee previous to the opening of the scholastic year.

Prices of room for thirty-five weeks with board for thirty-two weeks range as follows: $500, $550, $600, $650. These charges include all expenses

for furniture in room, heat, light, and white muslin curtains and a pillow; but do not include couch covers, blankets, bed-linen, towels, laundry, or lunches. There are lunch rooms in the college building where lunches may be purchased during the week. Towels and bed linen, puffs, and blankets must be provided by the student.

*Board and room rent are payable by the semester in advance. Payment is due on the day of the opening of the semester (page 3). No refunds for less than half a semester absence occasioned by illness.*

The student may not come to the dormitory before the Friday previous to registration day as fixed by the college catalogue (page 3). The first dinner will be served on Friday night. Board will not be furnished to students remaining in the dormitory during the Christmas and Spring vacations.

Every application for a dormitory reservation must be accompanied by a twenty dollar ($20) deposit (see page 36); otherwise it will not be registered. If application is not accepted the amount of deposit will be refunded. Applications will be filed in the order of their receipt. Assignments will be made during the month of May, but applications will be considered later if vacancies exist.

*Any applicant who either gives up her assignment later than September 15, or withdraws after the opening of a semester, will be held responsible for the payment of room and board for the semester.* Students who are obliged to withdraw should notify the college at once. The reservation will be sublet, if possible, in which case the student who has withdrawn will not thereafter be held responsible.

Reservation fee will not be refunded to a student to whom an assignment has been made unless notice of withdrawal is given to the college before August fifteenth.

# Alumni Association

Joseph E. Connor, '21, *President*
Jessie E. Southwick, '85, *Vice-President*
Grover C. Shaw, '24, *Secretary-Treasurer*

*Executive Committee*

Elsie Powers Corwin, '93
Theresa Kidder, '98
Margaret S. Hurley, '14
Lois Teal Owen, '16
Sylvia Folsom Bushnell, '19
Edna Waterhouse, '21
Florence White Thurlow, '06
Eunice Howard, '27
William E. Chase, '93
Samuel Pevzner, '31

THE Emerson College Alumni Association, formed in 1889, holds annual meetings. It laid the foundation of an endowment fund, secured the publication of a magazine, and in various ways has helped to extend the influence of the Alma Mater.

Association meetings, with reception and banquet, are held in Boston each year in connection with the graduation exercises. The date for 1932 will be May 24.

It is desired that information concerning past members of the college be sent to the Registrar of Emerson College. Graduates and former students are requested to send immediate notification of any change of address.

# Alumni Clubs

LOCAL Alumni Clubs have been organized in various sections of the country to keep alumni and former students in closer touch with the College, and to promote its welfare.

Regular meetings are held by all these clubs, and all former students in the vicinity are urged to attend.

The members of these organizations may be applied to at any time for personal information concerning the College and its work. The addresses of two members of each organization are given to aid any who seek information concerning the Club or the College.

In order of formation the clubs are:—

1. *Emerson College Club of Hartford*
   Mrs. Claire Plummer Dresser, 86 Bloomfield Ave., Hartford, Ct.
   Miss Grace Garvin, 9 Huntington St., Hartford, Ct.
2. *Emerson Club of Boston*
   Mrs. Sara A. Neill Dowling, 928 E. Fourth St., South Boston, Mass.
   Mrs. Eva Macey Watson, 585 Beacon St., Boston, Mass.
3. *Emerson College Club of New York*
   Mrs. Olive Palmer Hansen, 125 Primrose Ave., Mt. Vernon, N. Y.
   Mrs. Anna E. Marmein, 139 West 56th St., New York, N. Y.
4. *Emerson College Club of Rhode Island*
   Miss Adelaide Patterson, Rhode Island College of Education, Providence, R. I.
   Mrs. Cora Nichols Fessenden, 125 Everett Ave., Providence, R. I.
5. *Emerson College Club of Los Angeles*
   Mrs. Alice Osden Hunnewell, 621 Beverly Drive, Beverly Hills, Cal.
   Mrs. Ida Page McCoy, 1045 No. Michigan Ave., Pasadena, Cal.
6. *Emerson College Club of Worcester*
   Mrs. Bertha McDonough Melick, 8 Roseland Terrace, Worcester, Mass.
   Mrs. Meta Bennett Wade, Worcester Academy, Worcester, Mass.
7. *Emerson College Club of Detroit*
   Mrs. Elsie Stuart Crandall, 900 Taylor Ave., Detroit, Mich.
   Miss Rhea Olin, 3280 Leslie Ave., Detroit, Mich.

# Students

## Senior Class

Baron, Marie
Massachusetts

Bauer, Mrs. Kathrena
Massachusetts

Bieber, Ruth
Oregon

Breckenridge, Vera
Canada

Brown, Mrs. Gena
New York

Buchanan, Mildred
Massachusetts

Bullock, Beverly
Massachusetts

Casgrain, Natalie
Massachusetts

Church, Gladys
Pennsylvania

Cohen, Sylvia
Massachusetts

Dinneen, Edith
Massachusetts

Dorr, Phyllis
Massachusetts

Dudley, Mrs. Elisabeth
Massachusetts

Filene, Ruth
Massachusetts

Garber, Fay
Connecticut

George, Catherine Gera
Texas

George, Jean
New York

Goddard, Dorothy
Massachusetts

Goldberg, Lenore
Rhode Island

Hall, Gladys
Massachusetts

Handy, Gardner
Massachusetts

Haney, Evelyn
Maine

Hayes, Ida Lee
Oklahoma

Hayes, M. Hilda
Massachusetts

Head, Elizabeth
Massachusetts

Healey, Grace
Massachusetts

Herzog, Ann
New York

Johnson, Harriet
Massachusetts

Kinney, A. Electa
Rhode Island

Leshinsky, Evelyn
Massachusetts

Madden, Ruth
Massachusetts

Malone, Harriet
Massachusetts

Matthews, Jean
Vermont

McLean, Lenore
Massachusetts

McLean, N. Isabel
Canada

Meyer, Edward
Massachusetts

Milton, Miriam
Florida

Morris, Dorothy
New York

Motherway, Frances
Massachusetts

Mundy, Annette
Ohio

Munson, Lillian
Massachusetts

Nighbert, Esther
Pennsylvania

O'Donnell, Margaret
Pennsylvania

Osgood, Adelaide
Connecticut

Perkins, H. Elizabeth
Massachusetts

Phillips, Theresa
Maine

Quin, Marion
Connecticut

Richmond, Rosemary
Massachusetts

Ryan, Anne
Connecticut

Sage, Gladys
Vermont

Scott, R. Louise
Wyoming

Short, Ruth
Massachusetts

Sobiloff, Sara
Massachusetts

Soule, Mary
Maine

Stone, Marjorie
Massachusetts

Streete, I. Dorothy
Massachusetts

Waldo, Margaret
New York

Wall, Marion
Massachusetts

Westervelt, Alma
Massachusetts

Williams, Gertrude
Tennessee

Wyzanski, Elsie
Massachusetts

# Junior Class

Ackerman, Natalie
Massachusetts

Bartley, Helen
Massachusetts

Berman, Toba
Michigan

Bloomberg, Dorothy
Massachusetts

Brattin, Grace
Massachusetts

Brooks, Grace
New York

Buckley, James
Massachusetts

Burnham, Ruth
Massachusetts

Campbell, Ruth
Massachusetts

Ciampa, Carmela
Massachusetts

Cohen, Celia
New Hampshire

Coon, Edna
Rhode Island

Crosbie, Rosamond
New Hampshire

Cushman, Clara
Massachusetts

Dealy, Vera
Massachusetts

deCosta, E. Dolores
Massachusetts

Eaton, Ruth
Massachusetts

Fine, Ruth
Massachusetts

Flinn, Thelma
Massachusetts

Fox, Dorothy
Massachusetts

Haddock, Mrs. Doris
New Hampshire

Hale, Mrs. Nancye
Kentucky

Hall, L. Velma
Massachusetts

Hallatt, Cleda
Canada

Hathaway, Frances
Massachusetts

Hines, Joyce
Ohio

Hinig, Ellen
Ohio

Howard, Edith
Massachusetts

Jacobs, Selma
Connecticut

Jerones, Julliana
Massachusetts

Kupinsky, Sylvia
Massachusetts

Leonard, E. Madlyn
Massachusetts

Lincoln, Alene
Pennsylvania

Locke, Barbara
Massachusetts

Lonergan, Mary
Massachusetts

Mason, Stanley
New Jersey

McKeen, Eleanor
Maine

McLean, Angela
Maine

Mills, Waldeen
Georgia

Muldowney, Gertrude
New York

Nagle, Frances
Pennsylvania

Osterloh, Mary Margaret
Missouri

Palmer, Helen
Maine

Penney, Clarice
Maine

Penny, Alice
New York

Pusey, G. Eleanor
Pennsylvania

Rissien, Dorothy
Iowa

Rubinstein, Gladys
Massachusetts

Schmavonian, Margret
New York

Shafmaster, Bernice
Massachusetts

Sigel, Bertha
Massachusetts

Simpson, Helen
Massachusetts

Snider, Anne
Massachusetts

Stephens, Ruth
Connecticut

Sylvester, L. Belle
Massachusetts

Thompson, Darthea
Massachusetts

Warsaw, Florence
Ohio

Weissman, Mazie
Pennsylvania

Williams, Rosaria
New Jersey

Wood, Olive
New Hampshire

## Sophomore Class

Alpert, Lillian
Massachusetts

Angoff, Rebecca
Massachusetts

Ash, Margaret
Michigan

Baker, Irma
Pennsylvania

Best, Virginia
Illinois

Buck, Janice
Massachusetts

Bugen, Minerva
New Jersey

Cotton, Zelda
Massachusetts

Desmond, Mary
Massachusetts

Dreyfus, Mrs. Eleanore
Connecticut

Duff, Gordon
Massachusetts

Dupuis, Therese
Rhode Island

Freedman, Gladyce
Massachusetts

Gass, Ida
Massachusetts

Hagen, Ragna
Massachusetts

Hanson, Gladys
Massachusetts

Harris, Louise
Texas

Hicks, Margery
Canada

Howe, Kathryn
Vermont

Howe, Sibyl
Vermont

Jackson, Jeannette
Massachusetts

Johnson, M. Elizabeth
Rhode Island

Kennedy, Blanch
Mississippi

King, Gladys
Massachusetts

Kingman, Helen
New Hampshire

Kramer, Sonia
Massachusetts

LeVeille, Geraldine
Minnesota

Macdonald, Ruth
Canada

Marlowe, Nora
Massachusetts

McGuire, Edna
Massachusetts

Mills, Frances
New York

Mowitz, Lorena
New York

Mulcahy, Beatrice
Massachusetts

O'Brien, Marjorie
Massachusetts

Oikelmus, Lillian
New Hampshire

Olsson, Frederica
Massachusetts

Overlock, Frances
Massachusetts

Pincus, Ruth
New York

Quong, Wai-Nong
China

Reuter, Leola
Connecticut

Robinson, Eleanor
Connecticut

Rosenberg, Beatrice
Massachusetts

Rosenthal, Sarah
Massachusetts

Schuyler, Alice
Rhode Island

Solomon, Rose
Massachusetts

Spotniz, Nellie
Massachusetts

Stevens, Eleanor
Canada

Stevens, Louise
Canada

Stone, Edith
Pennsylvania

Sullivan, Dolorita
Connecticut

Taylor, Mabel
Massachusetts

Tellier, Morwenna
Rhode Island

Towill, Daisy
South Carolina

Varney, Faith
Massachusetts

Walker, Mary
Massachusetts

Weegar, Madelyn
New York

White, Malcolm
Massachusetts

Wightman, E. Janice
New Jersey

Zalanskas, John
Massachusetts

## Freshman Class

Abel, B. Dorothy
Ohio

Adelson, Alice
Massachusetts

Allen, Mrs. Frances
Massachusetts

Andrew, Norma
Connecticut

Ankers, Edith
Massachusetts

Atkins, Lillian
Massachusetts

Baker, Dorothy
Massachusetts

Bates, Barbara
Massachusetts

Beck, Mildred
Connecticut

Brown, Janet
New York

Cass, Alice
Rhode Island

Cohen, Helen
Massachusetts

Cole, Dorothy
Montana

Dean, Dorothy
Massachusetts

Drisko, Mrs. Christine
Maine

Dunn, Virginia
Massachusetts

Edmondson, Felice
Massachusetts

Fardy, Helen
Massachusetts

Ferguson, Alberta
Massachusetts

Fillebrown, Barbara
Massachusetts

Fine, Beryl
Mississippi

Fine, Elise
Mississippi

Fite, Leonora
Alabama

George, Catharine Louise
Pennsylvania

Getchell, Betty
Maine

Gladitsch, Dorothea
Minnesota

Goose, Esther
Massachusetts

Grant, Dorothy
Massachusetts

Hamblin, Marion
Massachusetts

Harmon, Pauline
Maine

Harrington, M. Delores
Massachusetts

Harrison, Selma
Connecticut

Harvey, Elizabeth
Massachusetts

Howard, Rosabelle
Massachusetts

Huff, Lois
Massachusetts

Hughes, Betty
Massachusetts

Jainchill, Bernice
Connecticut

Jones, Clara
Delaware

Just, Margaret
District of Columbia

Kastrul, Rose
Massachusetts

Kemp, Helen
Rhode Island

Kirkpatrick, Gertrude
Rhode Island

Kriegel, Helen
New York

Leahy, Noreen
Massachusetts

Leeman, Adrienne
Massachusetts

Lewis, Edna
Massachusetts

Li, Kai Ying
China

MacArthur, Dorothy
Massachusetts

Marcus, Sylvia
Massachusetts

Martin, Lynnette
New York

McLaughlin, John
Massachusetts

McNamee, Lauree
New York

Michelsohn, Sylvia
New Jersey

Mills, L. Janette
New York

Monroe, Louise
Massachusetts

Morgan, Margaret
Massachusetts

Neily, Louise
Massachusetts

Nelson, A. Esther
Massachusetts

Nevler, Freida
Massachusetts

Northrup, Roberta
Iowa

Packer, Janet
New York

Page, Vera
Massachusetts

Read, Helen
Pennsylvania

Reifsneider, Robert
New Jersey

Ripley, Lucinda
Maine

Robinson, Marie
New York

Roughgarden, Daniel
New Jersey

Rubinsky, Anna
Maine

Rutstein, O. Daniel
Massachusetts

Saxe, Doris
Massachusetts

Seltzer, Dorothy
Massachusetts

Sheldon, Patricia
New York

Skidmore, Margaret
Virginia

Sullivan, Katherine
Rhode Island

Taylor, Elsie
Massachusetts

Turin, Eleanor
Massachusetts

Turner, Elsie
New Jersey

Uman, Sylvia
Massachusetts

Varnick, Josephine
Massachusetts

Voyatzis, Pandora
Massachusetts

Wells, Betty
Massachusetts

Whittemore, Mariette
Massachusetts

Wood, Katherine
Pennsylvania

Woodbridge, Madeline
Maine

Zwick, Dorothie
Connecticut

## Specials

Baron, Phyllis
Massachusetts

Brienze, Daniel
Massachusetts

Brooks, Estella
Massachusetts

Bunker, Mrs. Mabel R.
Massachusetts

Ciampa, Ralph
Massachusetts

Cohn, Frances
Massachusetts

Curtis, Mrs. Ruth
Massachusetts

Devine, Esther
Rhode Island

Downes, Rose
Massachusetts

Doyle, Esther
Massachusetts

English, Constance
Massachusetts

Foley, Helen
Massachusetts

Fopiano, Teresa
Massachusetts

Freeman, Robert
Massachusetts

Girard, Ruth
Massachusetts

Goldstone, Ruth
Maine

Gray, Alice
Massachusetts

Greenberg, Ruth
Massachusetts

Greenwood, Ida
Massachusetts

Higgins, Mary
Rhode Island

Hovey, Jane
Massachusetts

Josephs, Muriel
Minnesota

Kahl, Mrs. Lillian
Massachusetts

MacPherson, Helen
Massachusetts

Mahoney, Catherine
Massachusetts

Mattson, Mary
Massachusetts

Miller, Mrs. Louise
Massachusetts

Payne, Anna
Pennsylvania

Reed, Emily
Massachusetts

Rudkin, Mrs. Marion
Massachusetts

Severance, Velma
Massachusetts

Shine, Marian
Massachusetts

Silverman, Selma
Massachusetts

Sisson, Evelyn
Massachusetts

Smith, Esther
New Hampshire

Smith, Mrs. Sylvia
New York

Stanley, Helena
Massachusetts

Wagner, Mrs. Mathilde
Massachusetts

West, Verna
Massachusetts

## Summer Term

Barrington, Inez
Massachusetts

Bieber, Ruth
Oregon

Breckenridge, Vera
Canada

Carleton, Helen
Massachusetts

Colby, Ruth
Massachusetts

Cookson, Dorothy
Massachusetts

Davis, Vera
Pennsylvania

Doyle, Esther
Massachusetts

Erickson, Anna
Massachusetts

Hardwicke, Elizabeth
Virginia

Herzog, Ann
New York

Hoffman, Anne
Massachusetts

Hood, Lillian
New York

Howe, Mary H.
Pennsylvania

James, Mrs. Gertrude Cameron
Massachusetts

Jesseman, Victoria
Massachusetts

Kacedan, Basil
Massachusetts

Li, Kai Ying
China

Love, Agnes
Massachusetts

Maxfield, Mrs. Ruth Southwick
New York

McFadden, S. Lucille
Ohio

Milton, Miriam
Florida

Morgan, Violet
Massachusetts

Newton, Edith
Connecticut

Norton, Margaret
Ohio

Otwell, Elizabeth
Alabama

Ranney, Eloise
Illinois

Ross, Mrs. B. L.
Arkansas

Schulze, Hazel
Missouri

Smith, John C.
New Zealand

Snider, Anne
Massachusetts

Solomon, Rose
Massachusetts

Sullivan, Rose
Massachusetts

Wade, Kathryne
Tennessee

Waldo, Margaret
New York

Walsh, Hilda
Massachusetts

## Evening School

Aborn, Leon
Massachusetts

Angoff, Esther
Massachusetts

Baxter, Mildred
Massachusetts

Bensaia, Adelaide
Massachusetts

Breckenridge, Vera
Canada

Campbell, Wilbur
Massachusetts

Choate, Sarah
Massachusetts

Connor, Howard
Massachusetts

Coyne, John
Massachusetts

Davidson, Leonard
Massachusetts

Davis, Veva
Massachusetts

De Fay, Mrs. Ruth
Massachusetts

Dillworth, John
Massachusetts

Ednas, Frances
Massachusetts

Fenlason, Madge
Massachusetts

Flavin, Mildred
Massachusetts

Giblin, Ruth
Massachusetts

Goldberg, Sydney
Massachusetts

Grimes, Mrs. Georgia
Massachusetts

Hackett, Anna
Massachusetts

Hammond, Jennie
Massachusetts

Healy, Katherine
Massachusetts

Hewins, Edmund
Massachusetts

Hite, Charlotte
Massachusetts

Isenberg, Rebecca
Massachusetts

James, Mrs. Gertrude
Massachusetts

Jones, Hazel
Massachusetts

Kaplan, Tina
Massachusetts

Kenney, Helen
Massachusetts

Kerrigan, Katherine
Massachusetts

Kickham, Mrs. Margaret
Massachusetts

Kilbourne, H. Wells
Connecticut

Krestman, Lena
Massachusetts

Leary, Anna
Massachusetts

Leary, Theresa
Massachusetts

MacEachen, Mary
Massachusetts

Mahony, Mildred
Massachusetts

McCafferty, Cecilia
Massachusetts

McShane, Mary
Massachusetts

Mitchell, Emily
Massachusetts

Moores, Robert
Massachusetts

Murrmann, Fred
Massachusetts

Naylor, Gordon
Massachusetts

O'Donnell, Frances
Massachusetts

Parker, Sarah
Massachusetts

Power, Mae
Massachusetts

Prout, Mrs. Marjorie
Massachusetts

Prouty, Mrs. Natalie
Massachusetts

Quigley, John
Massachusetts

Robert, Mrs. Anne
Massachusetts

Robertson, Edna
Massachusetts

Rockwell, Cynthia
Massachusetts

Round, Marion
Massachusetts

Saltmarsh, Dorothy
Massachusetts

Severance, Leslie
Massachusetts

Sirota, Stanley
Massachusetts

Souther, Louise
Massachusetts

Sullivan, Neil
Massachusetts

Taylor, David
Massachusetts

Thomas, Maude
Massachusetts

Waldman, Frances
Massachusetts

Waldman, Ida
Massachusetts

Wies, Bessie
Massachusetts

Wilson, Margaret
Massachusetts

Young, Harold
Massachusetts

# Devise and Bequests

For the convenience of any who may wish to make a bequest to Emerson College of Oratory, the following form of bequest to be inserted in a will is suggested.

I give and devise to Emerson College of Oratory, Boston, Massachusetts, the following real estate:

(Here give description of real estate)

I give and bequeath to Emerson College of Oratory, the sum of.....dollars to be paid by my executor in.....months after my decease.

NOTE. All wills must be executed according to the formalities of the several States in which they are drawn. These should be ascertained at the time of the making of the will.

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THE EMERSON QUARTERLY,
BOSTON, MASS.

GENTLEMEN:—

Enclosed please find *Check* / *P. O. Order* / *Cash* to the amount of TWO DOLLARS ($2.00) to cover the amount of my subscription to *The Emerson Quarterly* for the four issues of 1932-33.

Signed .....

Address .....